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complexity—or, perhaps, I might better say as they become less earthy and more sensitive and refined, then higher colors and finer blends are sought for. Even to-day, to the sensitive and highly organized, there is clearly discernible a glint, a glimmer, a sheen in the yellows, the purples and the blues, which partake of the supernatural and divine. Demand for good colors, as for all other things, will bring them. Also, if we demand tailors, milliners, dressmakers and decorators who are well versed in color, we shall have them. In architecture, carpets, wall-paper, tapestries and interior decoration we already have artists—yes, and to an extent in the manufacture of cloths. The professional one who clothes the walls and floors is studying the subjects of color, line and fabric, and is fast learning his business. The progress in these departments the past dozen or twenty years has been marvelous.

What about the average housewife or homemaker as a decorator? The bewildering array of unrelated objects and colors in the home bears sorrowful testimony that if the average woman has begun the study of color, line and relationship, she has not gotten beyond the a. b. c. of this practical art.

Curtains, while they should be uniform as seen from the street, they need not be white, and certainly not starched. Starched white curtains have spoiled many a pretty room. Curtains should be thin, could be of lace, but not white, unless the room is white.

Repetition is always good. If the color of the furnishings or of the walls, or at least of the woodwork, is repeated in the curtains, the effect is good. These suggestions apply as well in the sleeping rooms. I can see no reason for the use of bleached white bedding and coverlets. The natural unbleached cotton, linen, or silk is good for the inner dressing of the bed, but bleaching spoils everything that is subjected to the process. Bleaching, like starch, destroys the artistic value of everything thus treated.

The outside of the bed should be of the color scheme of the room furnishings. Striking contrasts are always to be avoided.

A vase, or jar, or any object not in harmony with its environment is an unrelated object, and as such it is inartistic. In selecting colors for a room, beware of red in or near the ceiling. As I said before, red travels faster than other colors, and its tendency is to bring anything of that color nearer than it really is. Red in or near the ceiling would give us a sensation of pressure there. Blue, on the contrary, is cooling and retiring, and as it lends distance, it can be used with better results.

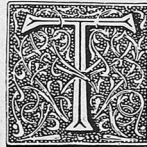
If you have ample means, I recommend rich Oriental colors in heavy materials if the rooms are large and heavily wooded. But the color and line must always be artistic. Nothing is so pitiable as a room furnished with money alone, and no art.

Interior wood finishing, polished plain, carved in outline, high relief, intaglio, or fretwork, is artistic, and lends great beauty wherever employed. Hammered brass, copper, or dull silver are excellent wherever used. There is also a process for treating metal to a rapturously beautiful color, ranging from the duldest brown through all the tones of olive and dull old yellow, that gives it great value as a decorative process. Metal thus treated might be employed in making trays, panels, railings, picture frames, jewel caskets, vases, jars, jugs and the many things that are now made of less desirable materials.

If the means are limited, I recommend light mellow tints in light weight. Still one may use dark colors even in the cheaper furnishings. A room may have its walls covered with blue denim, as also its floors. A few Japanese rugs on the floor over blue denim. The curtains of delicate blue and cream Japanese cotton draping crepe, and simple furniture in harmony and a few blue cushions, gives a pretty blue room.

DECORATING WALL HANGINGS.

BY ERBON.



To decorate Lincrusta in an effectual manner it requires quite a different preliminary treatment to all the other relief decorations, Corticine excepted. This, it will be seen, is owing to the oil in its composition. This being so, sizing the material is of very little use; as it will "creep" off, owing to its greasy nature. The best and safest way is to give it a coat of thin lacquer, and then paint with some sharp color, especially if the material is to be metalized or bronzed. I have found this to be the best of all methods

to ensure good and lasting work. Lincrusta lends itself very successfully to all the treatments in old golds, silvers, etc. The plaques with a little trouble can be so skillfully done that it would take a good judge to tell the difference between the real metal and the imitation, unless tried with a knife or some other sharp instrument.

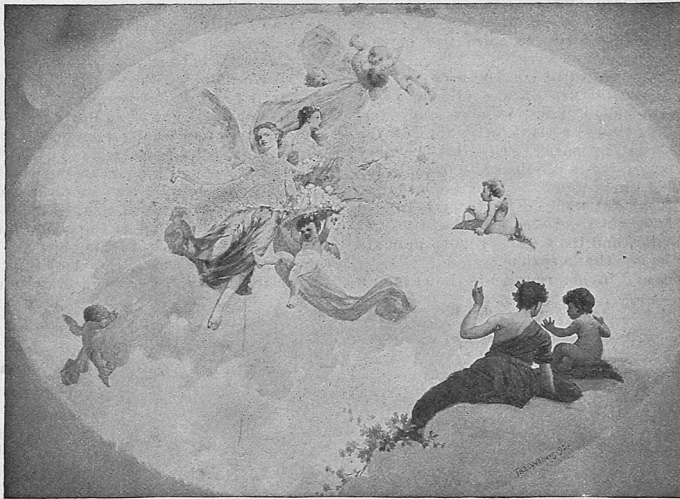
The greatest difficulty to contend against is the ground of the fillings, dados and ceilings, etc., etc., and what to do with them. Stenciling is not of much use. Other methods have been tried, as yet, I believe, without much success to the decorator. What methods the manufacturers have for producing certain effects is not within my pro-

vince to discuss here. I am simply endeavoring to explain, from a decorator's point of view, how and what to do to enable him to turn out a fair and reasonable job, creditable to himself and satisfactory to his clients. If he, the decorator, can accomplish this, it must be the most satisfactory to all concerned.

We will now assume we are about to decorate a Lincrusta wall in metal, stains, and scumbled. If we want a good job we must proceed as follows: First give the material a good coat of lacquer; this will dry hard in half an hour, and kills anything of a greasy nature. When dry, go over the lacquer with a thin coat of sharp color; this will effectually stop the gold size sinking in, and give a better lustre to the metal. When the color is perfectly dry, size with Japanners gold size; add some varnish to the gold size, which prevents it going off too soon, the "tack" being much stronger than when Japanners is used by itself.

When the size has a nice "tack," which experience alone will enable the decorator to judge, commence and lay the metal, after which clean well off, and after allowing the material to harden, lacquer to required tone.

In lacquering, care must be taken not to go over the part done a second time, as it dries very quickly, and wherever it is touched a second time it will be considerably darker. I have



CEILING DECORATION, HOUSE IN DAYTON, OHIO. DESIGNED AND DRAWN BY TH. L. WILBERG.
By Permission of The Architectural League.

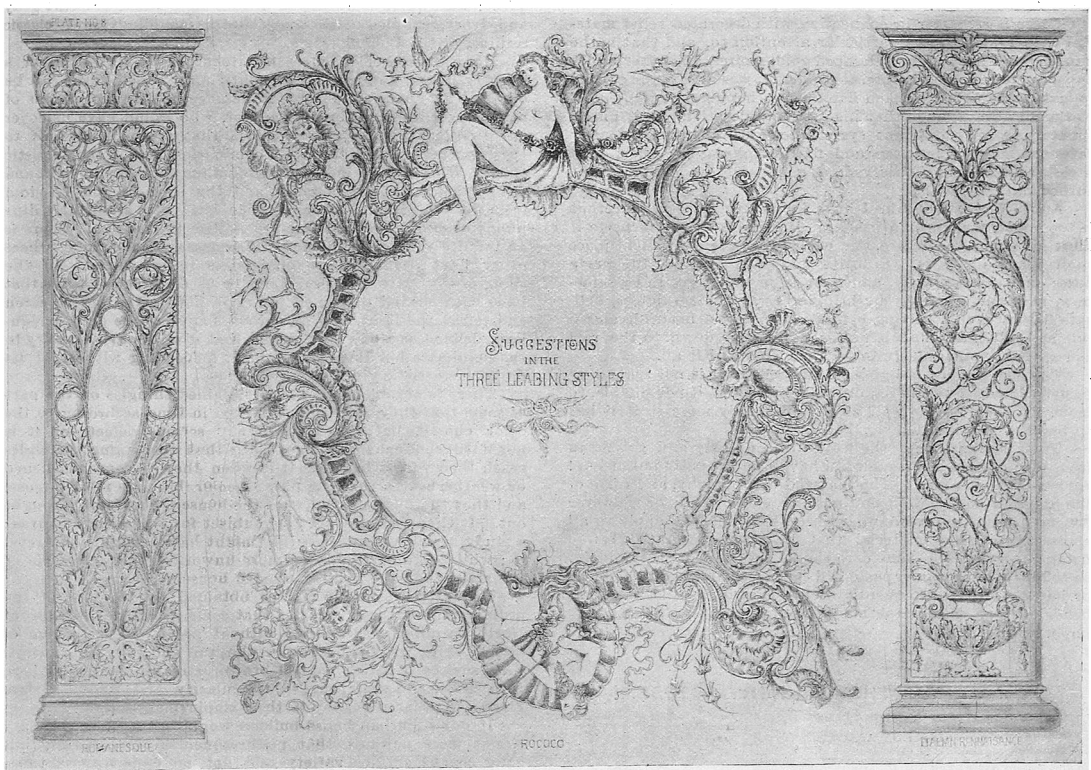
found the following the best way for doing the lacquering, and to prevent discolorations. Let some one start with the lacquer, and another one follow on directly with a stippler; work with a circular motion, and see that it keeps even. This applies to doing, say, twelve yards length or more, but not necessarily for that quantity, as there are so many ways of doing this portion of the process. This is simply intended as a hint to those who do not know and are not above taking or giving a lesson.

After the lacquering is done, put in the parts required with the stains. These dry at once, and we are ready to scumble and wipe off to the effect required. The treatments mentioned apply to all metal effects, the different tones are got by lacquers, stains and glazes, etc., which I presume every decorator knows something about.

Many good leather effects can be got by very simple means, and so we will try our hand upon another pattern and start with lacquer first (when I say lacquer it must not be understood that it is the same lacquer used on the metal for gold, but

will hang about for days drying, and probably have to be done over again to insure its drying to time. I have found sugar of lead can be depended upon more than any other of the dryers. To get wood effects use the same process as the last. Care must be taken to get a good ground; color to the required shade, and leave the work nicely and evenly stippled. I should never advise trying to grain; this, in my opinion, looks far from well, but flogging with a duster over glazing can be done to show mitres or joints. There are not many patterns that will admit of this treatment. There are also the methods by which leather and wood effects can be got, and that is by staining direct on the material (the buff or green is the best), and then scumbling it; but as these processes are of much greater use on other material, we will wait until we have some of these, under notice.

Having decorated our pattern in metal and stain effects, we will now do a piece in bronze—that much abused article. Although so much mistrust is attached to these useful assistants



DECORATIVE SUGGESTIONS IN THE THREE LEADING STYLES. BY HENRY BUSSÉ.

simply a weak solution of either brown or white shellac, dissolved in methylated spirits and used very thin), then make up your ground color, and give it a coat; scumble, stipple well, and wipe off. A very good leather for dados can be got as follows: Mix red lead and rose pink with some white lead, as near deep vermillion as possible (the two first pigments for cheapness). Then make a scumble of brown lake and a little Vandyke brown, both, of course, in oil. Lay in with this, stipple well out, and wipe off to taste; we shall then have a very good imitation of a maroon stamped leather. If an old effect is wanted, then simply give it a thin water scumble, made as follows: Vandyke brown, a little white, and bound with beer. It is then a matter of taste as regards varnishing, flat or with a gloss. There is one thing necessary, care must be taken to have enough dryers in the brown lake; if this is not the case it

to the decorator, if they do not turn out to his satisfaction it is his own fault as a rule. I have had all kinds of bronze in use, even to the patent colored ones, and have seen these last eight years, and remain as brilliant as when first done. The great secret is, in the first place, to get a good bronze—cheap ones are no use—and in the next make sure that your material is well protected; that is, paint your surface before you gold-size it, as by so doing you prevent the moisture in the paste getting at it. The discoloration or turning black is not so much from the front; the evil lies in the damp attacking from the back. This does not apply so much to Linerusta as to other materials, of which we shall speak later on. In all cases make sure and protect the bronzes with a good lacquer or thin varnish.

On thinking this matter over it will be seen that it is only feasible that all the relief wall hangings must have a fair

amount of paste to render them pliable, and this consequently takes some considerable time to get thoroughly dry, owing to the surface being made entirely waterproof by the different processes used in the decorating. During the drying process certain acids arise from the paste, and it is these that act upon the bronze, if not protected from the back by the paint mentioned, or in some other suitable way. This I can vouch for, as many experiments have been tried, and in most cases the turning can be traced to the action of acids formed by the paste while drying. This can easily be proved by getting a bronzed piece of material and pasting a label or square piece of paper on the back. After a day or so it will be seen to have a strongly defined line, showing the size of the label of paper. In a few weeks it will turn a green, and gradually get black, the inferior or cheap bronzes turning much sooner than the best ones. Then again, silver bronzes are very difficult to get to stand well, as they change sooner than gold. A very useful aluminum bronze has been lately introduced at a very reasonable price. This can be depended upon to stand, and if good never loses its color.

There is a matter in connection with decorated relief material that I wish to call particular attention to, and that is the hanging or fixing. When stamped gold, moires, and other costly papers were in more use than at present, it was always the custom to match the paper for each flank before hanging, and any good workman always made that his first consideration. But, unfortunately, a very different system now prevails, and in many cases the material is taken and fixed haphazardly, when, by a little trouble being observed, a good and even job can be turned out.

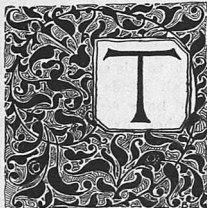
Another great mistake I have frequently noticed, and that is too much soaking and pasting. If there is too much paste it must get away somewhere, and what is a more convenient place than joints or butts. On being rolled or pressed, the paste oozes out through them, and then it must be got away somehow, and it is, generally by bringing away the scrumbles, delicate flattings, etc., leaving behind a strongly defined discolored line at the joints. This is not as a rule put down to the real cause, but the manufacturer gets the credit of it all.

The evil is just as great if the material is not soaked or pasted sufficiently, as it requires more pressure, if not pliable, to make it adhere to the wall and considerably more so if it has to be fixed on a ceiling.

Then, again, to get the work done quickly and get away from the job, on many occasions I have seen the paste put on hot! And with what result? The material dries patchy, and some of the preparation comes off on the roller, cloth, brush, or whatever has been used to press down with. These remarks apply to all embossed or relief material that has been decorated before fixing; however, the same care should be taken with the plain, as too little or too much paste will cause a shrinking at the butts or joints. This so frequently occurs that it is advisable that heads of firms should look more after these small although very important details.

COLOR ON THE COUNTRY HOUSE.

By EDWARD HURST BROWN.



THE universal habit of repainting our country houses as soon as they begin to grow the least bit dingy and to show upon their surface the mellowing effects of time, is perhaps prompted by a desire for spick-span newness which seems to actuate the American people. Hardly does a building in city or country begin to tone down to artistic harmony with its surroundings, when the services of the painter are called in, who must straightway reduce everything to a smooth, glossy and uniform surface, monotonous in its color-tone, despite the efforts of some of these knights of the brush to crowd upon the outer surface of the same house, pigments of every possible hue that can be produced by the aid of the color maker's art.

One of the greatest charms of the English country houses, from stately baronial hall to the modest thatched roof cottage that one passes by the wayside, is the play of light and color upon the surface of the walls and roof; the little patches of ever varying hues and shades that intermingle and unite to form one general color scheme, never monotonous, but a delight to the artistic eye.

The trouble with our ordinary clapboarded frame houses is that they are too stiff, too monotonous, too much as though they were turned out of a mould. They are hard in their outlines, crude and, all too frequently, utterly without artistic merit. Of course there are cases where such sweeping condemnation would be unjust, where delicate play of fancy has been shown by the architect in the design of moulding or cornice; where the general composition has a symmetry and proportion truly pleasing. But here it will usually be found either that the clapboards show but a narrow surface, breaking up the color effect by innumerable little streaks of shadow, or that the general color treatment has been very broad and simple in effect; some quiet combination of buff and white, or pearl gray and ivory, coupled with the delicate mouldings and classic outlines of the Colonial style.

But a broken color effect is altogether delightful upon a country house, and gives a piquant charm which never can be obtained by the most devoted adherence to the suggestions of the ready-mixed paint manufacturer, who would have us cover our dwellings with a glossy surface that is beautiful only to the lover of newness and an abomination to the true artistic spirit. What can be more charming than the play of light and shade, the variations of color and the softness and freedom from glare of a shingled house that has been stained by dipping the shingles before they are nailed in position. There is an infinite variety of hue and differences in color tone where every joint occurs. The roughnesses in the surface of the shingles—for split shingles should be used instead of those that have been shaved or planed to smoothness—serve but to catch and reflect the light, and to throw many minute and irregularly defined shadows on the wall that give life and vivacity to the inanimate building, and make it a speaking witness of its designer's artistic ability.

There is an objection raised to stained shingles on the part of some that they will fade or darken in time, according to the color chosen, but this is no really serious defect, for it is not until such changes take place that the stained shingles reach their fullest beauty. It is when they become blackened or weatherbeaten that the play of color becomes most intense, and that the picturesqueness of the house is most fully brought out. It then becomes a fitting subject for the artist's canvas; a study of color such as Turner might have delighted to revel in; while nothing could be more unworthy the attention of the artist than the painted wooden house.

Delightful effects can also be obtained by the use of the ordinary split cypress shingles that come from the swamps of North Carolina, used entirely without paint. In the course of two or three years exposure to the sun and rain will mellow their surface to a rich reddish brown, streaked here and there with silver, and their rugged irregularity and rough surface gives a peculiar piquancy to their employment.

If our suburban house builders would but learn that beauty is not mere newness, that picturesqueness is not paint, that color means surface variety and not mere garishness, there would be an improvement in the towns near our great cities that would soon make them equal in artistic value the quaint villages and hamlets that are a delight to our artists and architects when they visit the shores of the Old World.

DECORATIVE NOTE.

TEA tables continue to grow in favor and to multiply in design. The two latest shown are admirable in every sense, and provide for the convenience of the hostess as well as for the beauty of her room. One, the larger of the two, is a combination of bamboo frame and fine porcelain shelves; and the other unites a handsome kettle with a stand and portable tray. They are excellent, both in form and general style, and, despite their moderate cost, a great improvement upon the over dainty trifles that look too frail to support the weight of cups.